

Number 3

CINÉMAGIC

Fall Winter 1973

\$1.00



Cover Story:

"LIVE & LEARN"



THE 1991 EPIC released in the 1990s, a 3D film which was produced by Maryonette Douglas Chapman and John Barlow. To find out what sort of NFW similar feature film are being produced, turn to the "Freaky Movies" section on page 18.

Fall—Winter 1973

1000

Our Publishing Periodicals Policy

1994 15 17

POINT TO REMEMBER
Both *responsible* and *liable*

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Doug Kahn
Scotts Bluff, California

The ideas behind CINEMAGIC are very good and I hope you can continue to publish it. I have some suggestions, though. First of all, your magazine is devoted to amateur filmmakers, and unfortunately, filmmakers working with science fiction, fantasy, and special effects are often either isolated from one another, or know only a few friends interested in the same kind of work. So I'd like to suggest that you have a correspondence section.

The technical "how to do it" articles are very good, and although I might disagree on some points, it is always enjoyable to see how other people create certain effects. It seems that everyone does it differently.

Editors' Note: A correspondence section is possible, but we feel that it would take up too much valuable space. If you (or other readers) would like to get in touch with any of CINEMAGIC's contributors, simply send the letter to the person, in care of CINEMAGIC. We'll forward it.

Richard Steinman
Wichita, Iowa

I received the wonderful second issue of CINEMAGIC. You have outdone yourselves — just beautiful and, in my estimation, superior to issue #1. The cover is tremendous — what a professional look, and a fine example of a cover photo. The whole Grog piece is excellent: Dede is some photographer! Of course, since I'm not a filmmaker, some of the technical articles are not my cup of tea, but I really enjoy the film profiles such as the three featured.

Mark Butler
St. Vrain, Ohio

The first issue of CINEMAGIC was a good one, but the second issue was a real hit in my eyes. In issue #1 I didn't particularly like the front cover, but your second issue cover corrected that—big!

CINEMAGIC is myavior. I've just started out in this field and I

LETTERS

EDITORS' NOTE ON LETTERS: Send correspondence to Letters Department, CINEMAGIC, P.O. Box 125, Perry Hall, Maryland 21128. All letters become the exclusive property of CINEMAGIC. We reserve the right to edit all letters for grammar, spelling, length, etc. We will make every effort to publish a representative sampling of comments on CINEMAGIC, both favorable and critical.

love it, but putting together an animated film is not easy. Your magazine has already made it easier with the tips and hints. I would like to see an article on the building of a metal ball and socket armature, like Grog's frame.

Tom Sullivan
Marshall, Michigan

I really enjoyed CINEMAGIC #1 and I hope you will indeed keep up the good work. *Homemade Animation Models* by Britt McDonough are excellent for the beginner. The addresses of the materials suppliers is an excellent idea and a time saver. I hope you'll get into ball and socket structures later.

Editors' Note: In response to both of the above letters, and countless similar ones—yes, we do have two articles on ball and socket armatures and models in preparation. One is about the professional technique for such armatures (by Ernie Farina and Mark Wolf); the other is a simplified armature technique (by Bruce Dede—Grog's creator) which uses common hardware store materials for its construction.

Allen Gove
Madison, Wisconsin

I have seen the first issue of your magazine and I'm duly impressed. You are doing what other film and photo magazines should be doing—emphasizing technique over lavishly priced equipment.

Kenneth Miller
Marshall, Virginia

I've just been marveling over issue #2 of CINEMAGIC. There's only one word I can say about it: fantastic! Everything—every facet of the magazine—seems to have been polished since the first issue. The photo quality, layout, printing quality, editorial and articles are all excellent. I enjoyed and learned something from all of the articles, regardless of which category they fell into. Britt McDonough's method of creating eye-sockets for his model dragon was just that—creative. I look forward to seeing more examples of such inventiveness in your future issues.

David Michaels
Rochester, New York

I think you did a good job with your first issue. It certainly looked better than I had expected! There was a lot of very interesting material inside, supported by fairly good quality photographs. Keep up the good work. Publishing a magazine is a killing, but rewarding job. And the amateur filmmaking reader needs a whole lot of help in overcoming some of the technical problems. Your magazine fills a needed gap.

We received 118 films for our fifteenth annual Rochester International Amateur Film Festival. Nine countries were represented besides the U.S. Many of the films were really polished productions.

This spider is the creation of Scott Sawyer of South Worth, Texas. Scott used the directions in CM #1 to create this model.



Super 8 has made tremendous advances in quality and quantity—time was when only rank amateurs or weekend sightseers made films in super 8. Now, the filmmakers are turning out some top-notch productions with this gauge. Of course, it's not the gauge but the filmmaker that counts!

Craig Brandon
Redondo Beach, California

Bruce Dods is quite a talent. I like his whimsical design of Grog, and the considerable skill with which he lit his sets, combining them expertly with atmospheric rear-screen projections.

This isn't the first I've heard of Dods. He wrote an article for *The Baker Reporter* (Volume 20, Number 21, in which he goes into detail describing how exposures were balanced and depth-of-field controlled in the filming of his miniatures with rear-projections in Grog.

Robert Norton
Port Hope, Ontario, Canada

My congratulations on an excellent magazine. I am looking forward to when I get my movie camera to try out some animation techniques with models made from Erit McDonald's excellent articles on homemade animation models.

Thomas Truett
New York, New York

I was really impressed with the quality of CINEMAGIC. The articles were written in a clear and conversational manner, yet conveyed the various technical details simply and without rhetoric. Your magazine can really serve a need by helping to get people in touch with each other—so that besides learning how to accomplish a convincing special effect for a fraction of the cost Hollywood takes, readers can get an idea of the pulse of amateur film producers and what they're into.

Editors Note: That is what CINEMAGIC is all about!

EFFECTS

Editorial

Don Dohler

Welcome to the third issue of CINEMAGIC. Perhaps at this time I should be welcoming you to the fourth issue, but as many of you know, we have been having our problems—and I'd like to devote this editorial to some explanations, which you are certainly entitled to.

To the point at hand: CINEMAGIC gets nervous, and our subsequent change in publishing schedule. Yes, we have been forced to publish only twice a year, temporarily. And if you're wondering if money (or lack of it) has anything to do with the change, again the answer is yes.

Our original intention was, of course, to publish the magazine on a quarterly basis. We've tried to stick to that, but the subscription money just isn't coming in fast enough right now to support a quarterly publication. We are building, subscription-wise, but at a slower rate than we had anticipated. Since we don't want CINEMAGIC to die altogether, we feel that by changing to a semi-annual schedule we will give our bank account extra time to build. So far, it seems to be working, which is why this issue is late. Issue #4 will, accordingly, be out in April of next year.

By maintaining this semi-annual schedule for a while we are hoping that we can grow large enough and fast enough to justify a return to the quarterly publication basis. We ask that you bear with us, so that CINEMAGIC may survive for a long time to come. (Incidentally, this new schedule does not affect your subscription—you will receive as many issues as you have paid for, no matter at what intervals they are published.)

On a happier note, we're slated to report that reader interest and participation have been fantastic. Just check out our "From Nations" section in this issue to see for yourself that filmmakers and special effects enthusiasts from around the world are eager to share their film endeavors with fellow CINEMAGIC readers. From Nations are a small and succinct way of contributing to the overall picture of the magazine, but they are as important as feature articles—as let us know about your new film and special effects projects!

Since we won't be back to you until early 1974, I'd like to take this opportunity to wish everybody peace and health for the upcoming holiday season. And, oh yes—don't forget Halloween. How about some photos of original make-up creations from our readers? Yours truly will be fitted in a Bill Schwarz age appliance, and bearing the greater Baltimore news on October 31—probably in search of new subscribers.



JOHN KOHN



BILL GUY



TERRY JONES



STEVE POLWART

Diversity is the keynote in this issue, both from the standpoint of national and of geographical location of our contributors.

... From Victoria, Australia comes John Kohn and his *Models and Trick Photography* feature. Thirty-two-year-old John is married, has seven children (three of which are triplets), and works as a portraitist—all of which are distracting from his film and model-making interests. "But," says John, "one can only try, especially when administration and inter-
mixture will not allow one to give up."

... Our Fort Lauderdale Gallery artist, Bill Guy, was born in 1948 in Hattiesburg, Mississippi, where he lived until May of this year, when he moved to Gulfport to pursue a career in research with the National Aeronautics and Space Administration's Sea Coast program. Bill is currently studying invertebrates in St. Louis Bay. When he's not doing that, he's drawing space and fantasy scenes for such magazines as *Starline*, *SF C*, *Starline*, *Starline*, and *Olympia*, *Corn*, *Proton*, and many others. Bill is married, has no children but says he plans two. He has been a lover of science fiction movies (particularly those with lots of special effects) since he was five years old.

... Steve Polwart of Calumville, Illinois works in with *Live and Learn*, our cover story this time. Steve and his good friend, Jeff Kirschner, formed Gamma Film Company and produced their first film, *Diaries of Dreams*, in 1978. Since then they have gone onto bigger and better things, including *Live and Learn* and their latest film, *The Arrow*, which employs such advanced techniques as black light photography and front-screen projection. Aside from actual filmmaking, Steve corresponds with many top amateur talents and even writes a column about amateur filmmaking for a magazine called *Nowhere News*. Look for more of Steve Polwart in *CINE-MANIA's* future.

... Chuck Bray, producer of *Puke*, *The Yellow*

Dream, resides in Sylmar, California. Although *Puke* is a surprisingly successful satire with great direction and great camera work, it is the one and only film created by Chuck. His main interest in life (besides wine, that is) is the collection and appreciation of old comic books and original comic artwork. On *Tube Film*, which *Puke* satirizes, the twenty-four-year-old Bray offers the following: "Puke was probably made because of my 1967 love for Tube Productions—cheap sets in cheap costumes; silly, boring stories; no reverence for animation or for good quality and taste. But sometimes I really see Tube's side of the coin. Those guys really can entertain with those busy movies! Even though they're cheap, they move quickly and have a lot of action."

... A short TV show *Answer* was written and illustrated by Terry Jones of Sheffield, England. Terry, who was born in 1932, teaches as head of a Special Department, which in England is the custom of helping to educate children who have trouble keeping up in ordinary schools. (Terry's students are aged 11 to 14). When he's not teaching, Terry is either making films, writing and illustrating articles that's done around for the British magazine, *Newt*, or editing his own amateur magazine, *EDC*, which is a topical discussion periodical mainly devoted to filmmaking. Terry, who is married and has three children, recently won the Delta Award at the British Science Fiction Convention for his film, *The Scepter*, an animated puppet film about a nuclear bomb and space war.

... rounding out the issue is a film profile on *Pinewood*, which was produced in Michigan by The Brothers Thom, who are profiled prior to the article; the third and final installment of the Bill Schwarz book graphics making up articles; and a succinct miniature story making premaking feature by American Editor, Brett McDonough. And don't forget our "Letters" section and the reader-participation feature, *From Notes*. Enjoy!

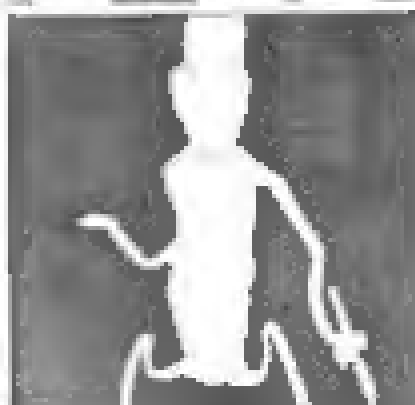
contributors

CINE MANIA 3

CINEMAGIC HAS SOME INTERESTING READERS...



ISSUE #1



ISSUE #2



...like Grog here (as rendered by Gary Bismard). But more importantly, we need many new interesting readers—as if you fancy yourself as an interesting type, and if you would like to be in on all of the exciting features, film profiles, and how-to-do-it articles coming in future issues of CINEMAGIC, join up!

Support the world's most unique film publication; subscribe today (or renew your present subscription), or take advantage of obtaining mint copies of our first two back issues at their original cost—either way, you'll get a lot of quality and excitement for your money! (And watch this page in our next issue for some new, exclusive CINEMAGIC products.)

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The Brothers Three



Phil John Bob

Brothers Three Film of Tuxedo, Michigan, is a very productive amateur filmmaking group which is currently midway through production of its sixth-seventh film. As the name implies, the group is composed of three brothers: Phil Preston, a thirty-eight-year-old businessman; John Preston, a twenty-two-year-old college graduate (psychology major); and Bob Preston, an eighteen-year-old high school senior. The brothers, obviously, span a wide range of ages, experience, and viewpoints.

Although the Preston brothers prefer serious (story-type) filmmaking, they have produced films which run the gamut from Charlie Chaplin-type comedies, to avant-garde experimentation. Occasionally, they touch upon starkly realistic portrayals of mentally and physically handicapped characters, most notably in films with such titles as *Flower* (about a retarded basketballer) and *Lenny* (inspired by John Steinbeck's *Of Mice and Men*). The sympathetic roles in these stories handled convincingly and with emotional impact by John, the lead actor of the group. Phil, the "elder statesman" of the Brothers Three, does no occasional cameo acting spots, but his forte is operating the camera, directing, and editing the films. Bob assists Phil in these areas and is the chief sound man; he has created or helped create a large portion of the Brothers Three film soundtrack.

Brothers Three films such as *The Polar Game*, *Leaving Home*, *The Snake*, *Dead, Dead* and *Possessed* have won several local and national contests, including: The Rochester International Film Festival in 1969; the Chatham Arts Festival in 1971 and 1972; the "Pinnacle Of The Year" award of the Michigan Film in 1971, 1972, and 1973; plus many other awards.

Recently, the brothers have had film programs shown throughout the nation at various movie clubs, a concept that has proved to be successful and inspiring. In 1972, Phil, John and Bob founded the Amateur & Critical, a nationwide competition held each fall for amateur filmmakers who work in 16mm, Super 8 or Single-8 only. Last year, the contest yielded fifty-eight entries, of which eight were awarded winners' certificates. The emphasis with the Amateur & Critical is close, personal attention and criticism for all entries, not just those of the winners. The contest was an instant success, and indications are that this year's version will prove even a larger success.

The Brothers Three work exclusively in the Fujinon Single-8 system, a format they find acceptable because of its versatility (such as full backward capacity, variable density, sixteen-mm ratio, etc.).

The following plot synopsis of *Possessed*, an award-winning Brothers Three film, is written from the viewpoint of camera shots and angles. *Possessed* doesn't rely on physical special effects, as such, but comes off as an eerie, suspenseful horror film because of the use of intriguing camera angles, lighting, and shot variety—these aspects of basic filmmaking often overlooked by many a budding special effects master.

Film Profile

by

Philip J. Preston



POSSESSED



SCENE 1

Film begins with CU of a doorknob, with accompanying sound, followed by MS of a man opening the door. LS then shows man slowly looking around and then down to a doll that is standing, with arms outstretched. Man, somewhat bewildered, picks up doll and re-enters house.

MS of man and doll seated in room with an end table between them. Man is drinking coffee. Panning MS of man going to get a magazine and returning. Upon his return he notices his cup of coffee has been overturned and spilled. He then looks at doll suspiciously. Camera cuts to an extreme low-angle CU of doll. This shot makes the doll appear ominous and strong. Panning also comes into play, as the CU of

Types of shots used in this article are defined below:

ECU — Extreme close-up

CU — Close-up

MS — Medium shot

LS — Long shot

L&S photos used in this feature are Polaroids shot directly from projected images of the actual movie.)

the doll encompasses the whole screen and makes the doll dominant.

Panning MS of man as he goes to a table to get some papers. The coffee cup bounces off the wall near him. Quick cut to a low-angle CU of doll's face. Man returns with cup and keeps his eyes glued on doll, which now appears to be staring at him. Slow fade-out.

Fade-in to MS of man reading and starting to drop off. Lapidissolve with tight CU of man's face. RCU of his face as he awakes. Fast reverse pan reveals doll on man's chest, holding a pencil, ready to stab him in the throat. Man flings doll away in panic and jumps up with MS of man holding his throat, staring at doll and trembling. Fade-out.

SCENE 1

LS of man carrying doll on the way to a river. Shots made through bushes, for effect.

MS of man stuffing doll and socks into a pillow case (low-angle shot through screen fence). Shots lap-dissolve with LS of man, at river's edge, hurling sack into water. MS of sinking sack followed by CU of man's face as he breathes a sigh of relief. Slow fade-out.

SCENE 2

Fade-in to MS of man returning to home and opening his back door. Camera becomes eyes of the man and sees the doll sitting on the step landing. Camera then becomes eyes of the doll, looking up at man who lets out a scream.

LS from basement, up the stairs, to the landing (introduce stairs to viewers). Man reaches slowly down and picks up doll hesitatingly. Lap-dissolve with MS of man tightening a noose around doll's head as he prepares to hang doll from a light fixture. Low-angle MS of doll getting hung.

Panning MS of glowing man as he walks to a window and gets a long look. He turns and looks back toward hanging doll. He lets out a scream of disbelief. Quick MS cut to noose, which is empty! Four quick CU flashes, from different angles, on man's face as it registers fear, disbelief, and panic.

ECU of empty room centered on screen. (No sound on soundtrack here.) Man's eyes slowly enter from screen left and move across screen to screen right. Noose is still in foreground. In background, screen left, is the door to the basement, which slowly closes. Man slowly walks to door, opens it, and starts down the stairs. Eerie music begins.

MS of man apprehensively rming down stairs. CU shots of man's feet and face as he searches for doll.

Camera becomes eyes of man again (hand-held for effect) as he slowly walks toward fruit-cellar door, reaches out and opens it. MS from inside fruit-cellar toward man by open door. (Low-key lighting is used for effect.) Panning screen on soundtrack as doll jumps at man's throat. He lets out an enraged yell, pulls the doll off, slams it against door and throws it.

MS of doll sliding across basement floor and crashing against wall. Low angle shot from doll's view, (which shows man, half-crazed, rushing doll, clutching door and door shaking it. (His hands actually hold and shake camera for effect.) Slow fade-out during earthquake.

SCENE 3

LS of toll sign by a truck-stop. Camera is shooting almost straight up. Camera whips down and to man, in a drowsy, rambling with doll.



Three stills showing the creative use of shot-carrying and angles in **POSSIBLE**. Top: Lamp shot up basement stairs as man (John Preston) discovers the doll's return. Middle: Panning screen from darkness, camera from ceiling over (from doll's-eye-view).

Part Three: Foam Prosthetics

FINAL STEPS TO A FOAM MASK

by Bill Schwarz

**Step-by-Step Photos By
Doug Jenkins**
**Completed Mask Photo By
Bill Smith**

[illegible]

TELLING THE APPLICANT

[illegible]

COLONIZING THE ATLANTIC

The durability of the appearance can be secured only in a course of different work. The first method is to take the appearance and lay it all on a sheet of paper, then using a fine brush some good opaque spray is painted on a sort of lacquer in . The silk finish is your best bet for this year, is due to the great interest of the spray that allows of laying the silk brush down in the thinnest spray you can ever put in shape, getting it in and in the way a spray is a better time when with the brush on a but be noted with a the designers have had quite a touch of

[illegible]

A third grouping method for the purpose was to use the appearance of the word in the sentence to determine if the word was accomplished with the

[illegible]

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| 2 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 |
| 3 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 |
| 4 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 |
| 5 | 1 | 2 | 3 | 4 | 5 | 6 | | | | |

1000 1000 1000 1000

[illegible]

As a result, the use of the term "disability" is not only a social construct, but also a political one. The term "disability" is used to describe a person's condition in a way that is often stigmatizing and dehumanizing. The term "disability" is also used to describe a person's condition in a way that is often used to justify discrimination and oppression. The term "disability" is also used to describe a person's condition in a way that is often used to justify the denial of rights and resources. The term "disability" is also used to describe a person's condition in a way that is often used to justify the denial of the right to a fair and equitable society.

• **אם יש לך שאלה או הצעה** – info@shomrim.org



The remaining two [redacted] were [redacted] etc.

[illegible]

55

Derivation of different absolute and relative risk factors

·CIV ·CIV·CIV·

du bu

2014 年 12 月 10 日

T 2.11

April 1996

Please inform us of any change in your personal supply
 address or telephone number. We will be in a better
 position to contact you if we have an update on all of the
 above items. Thank you for your cooperation. Sincerely,
 Susan

Р. ...

1974 11 7 1 1





The following information is for your reference only. It is not intended to be used as a basis for any decision. The information is for your reference only. It is not intended to be used as a basis for any decision. The information is for your reference only. It is not intended to be used as a basis for any decision.

1994-1995

It is difficult to find a single word to describe the process of being a writer. It is a process that is both creative and technical, and it is one that requires a great deal of time and effort. The process of writing is a journey, and it is one that is filled with challenges and rewards. It is a process that is both solitary and collaborative, and it is one that is both a craft and an art. The process of writing is a journey, and it is one that is filled with challenges and rewards. It is a process that is both solitary and collaborative, and it is one that is both a craft and an art.

NOTE: Applying the spins given on the left to a list of words leaves applied to the numbers, which is shown on the right and will be shown in parentheses.

house and a lot of other animals in the water. The water was very deep and the fish were very big. The fish were very big and the water was very deep. The fish were very big and the water was very deep. The fish were very big and the water was very deep.

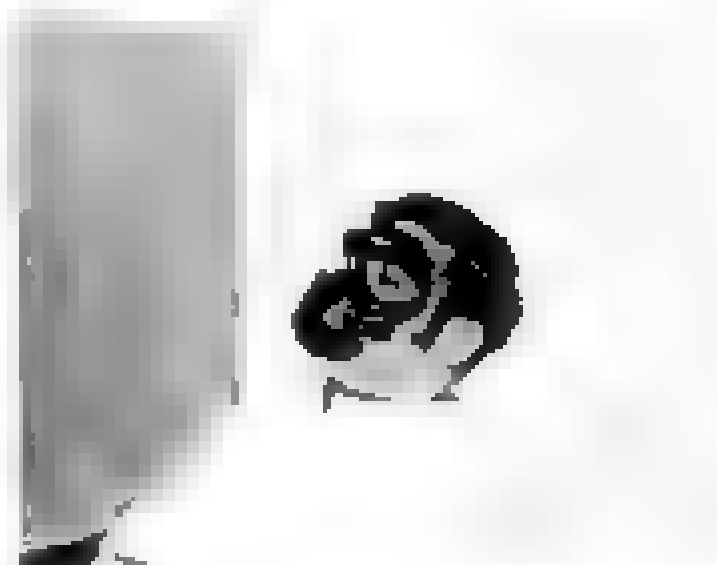
After the first day of the trip, the operator of the boat decided to stop at a small island. The island was very small and the water was very deep. The fish were very big and the water was very deep. The fish were very big and the water was very deep. The fish were very big and the water was very deep.

USE OF HEMLOCK

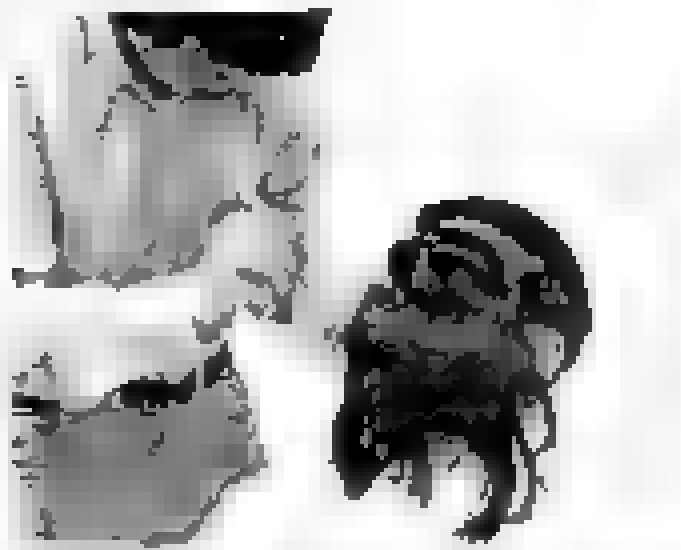
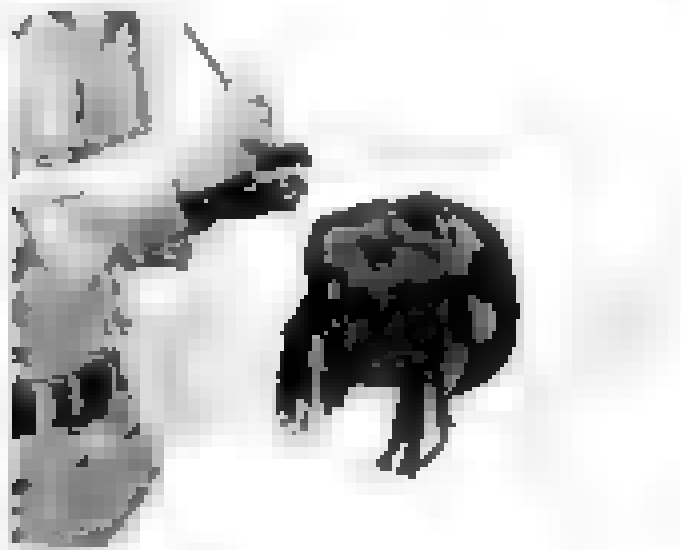
The use of hemlock must be left up to the individual. Some people consider it a very good material for building. The use of hemlock will offer a few pointers. The use of hemlock will offer a few pointers. The use of hemlock will offer a few pointers. The use of hemlock will offer a few pointers.

People have been using hemlock for many years. The use of hemlock will offer a few pointers. The use of hemlock will offer a few pointers. The use of hemlock will offer a few pointers. The use of hemlock will offer a few pointers.

The use of hemlock will offer a few pointers. The use of hemlock will offer a few pointers. The use of hemlock will offer a few pointers. The use of hemlock will offer a few pointers.



TOP: Fixing the appliance on the subject's foot. MIDDLE: Appliance is fully adjusted to subject. BOTTOM: Removing the appliance to the skin with One Surgical Adhesive.



TOP: Flushing the area around the death is much less hazardous if rabbits are skinned. The painting and other papers around were damaged. Four plates are all in place. **MIDDLE:** Powdering supplies in cut glass of paint. **RIGHT:** An area around—many are shown.

and had a type of M-44 removed directly to the top and sides of their weapons. So don't spend your money needlessly.

REMOVING THE MAKE-UP

At one time in history, as in your country, is going to want to remove the make-up. It is actually a relatively simple affair. Using a soft cloth and a special skin remover that is in an idea of the specialized and work value of the remover when it is. They have tried the entire make-up. After that, clean the entire area with the remover dies with a good detergent. Permanent or regular cold cream and finally with a cold soap and water.

So that you have a—this course provides to which are available for you. For you, you have two formations making up a 'how' your workshop. And don't forget that when making using and. Besides of this process. Of course, not every aspect of the field has been covered. I could never hope to do that, and it is a continuously-adding volume for the processes are always changing, and there are even variations in the procedures have mentioned. The important thing is that as you work with the make-up, you will begin to develop your own knowledge for yourself, and perhaps will discover new techniques that will add to your knowledge and the use of formulas in a make-up course.

In closing, would like to invite you to write to me about my problems or difficulties you may run into with this process. I can't write to me in care of JPMAG and I'll do my best to personally answer your questions. We hope.

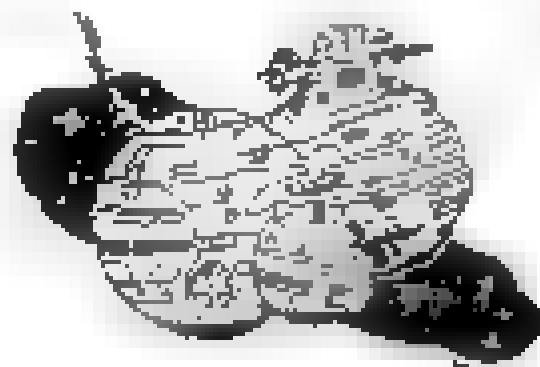
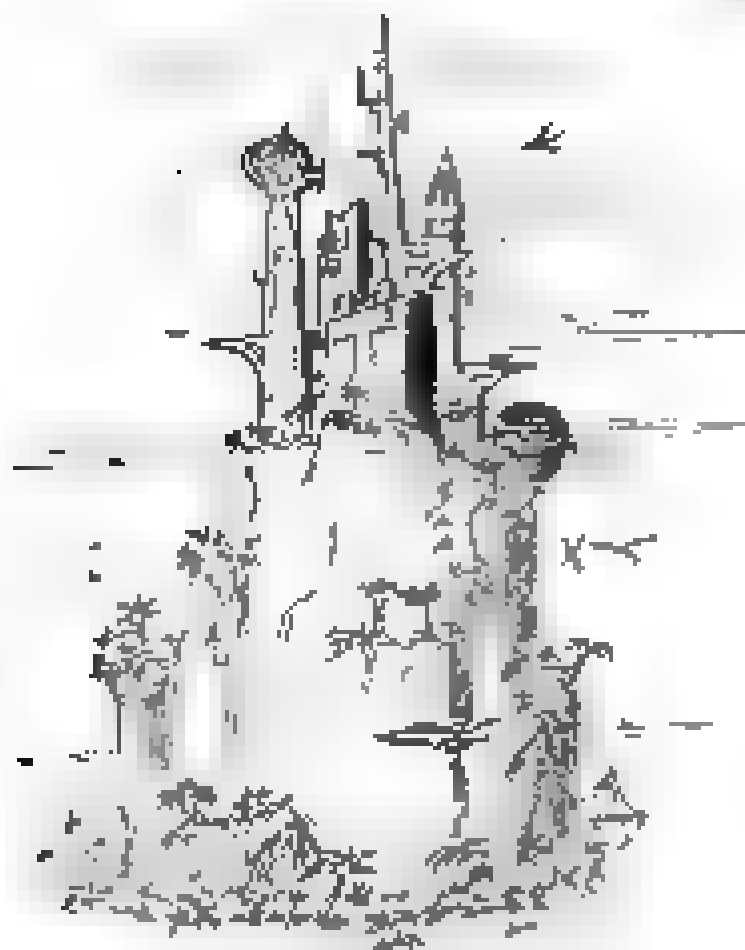
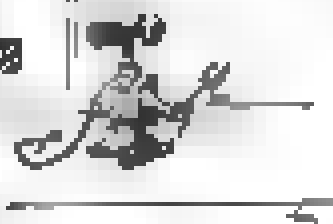


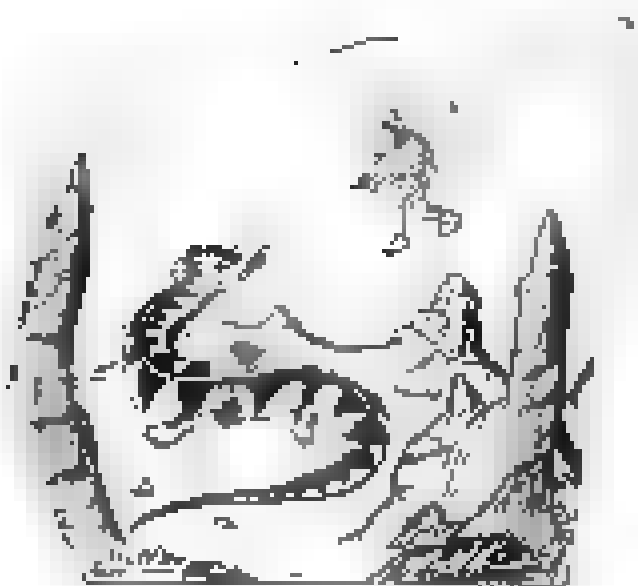
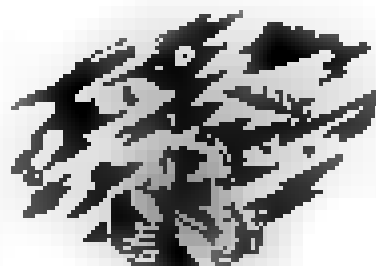
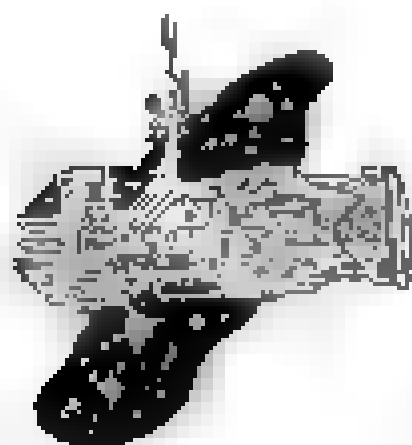
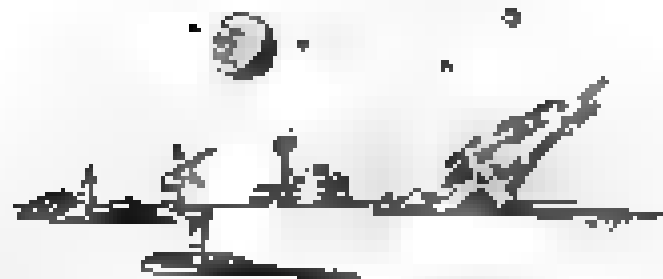
FANTASY ART GALLERY

Featuring BILL GUY

PRELIMINARY

1970





PRESS NOTICES

The first step in the process of creating a new product is to identify a market need. This involves conducting market research to understand the preferences and behaviors of potential customers. Once a need is identified, the next step is to develop a concept that addresses this need. This concept should be unique, valuable, and feasible. The third step is to create a prototype, which allows the team to test the concept and gather feedback from potential users. Finally, the product is refined based on this feedback and then launched into the market. Throughout this process, it is important to maintain a focus on the customer and to be flexible in the face of changing market conditions.

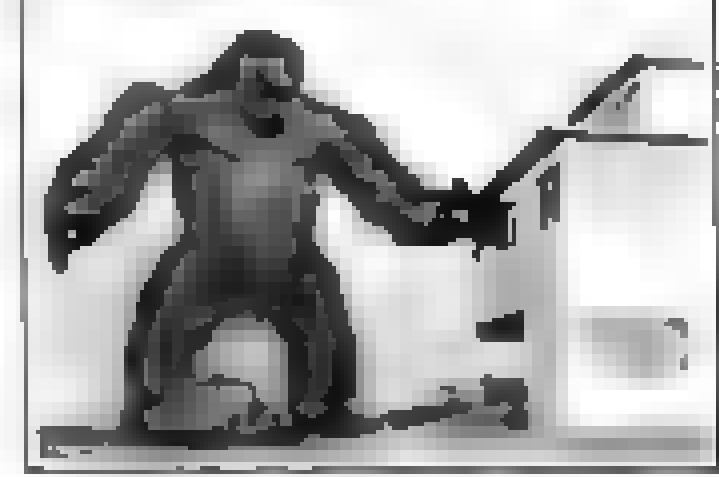
and Hirsch et al. (1994) and Hirsch et al. (1995) demonstrated that the use of a single, unidimensional measure of self-esteem is insufficient to capture the complexity of self-esteem. They proposed a two-dimensional model of self-esteem, consisting of a global self-esteem dimension and a domain-specific self-esteem dimension. The global self-esteem dimension is a general evaluation of one's self-worth, while the domain-specific self-esteem dimension is an evaluation of one's self-worth in a specific domain (e.g., academic, social, or athletic).

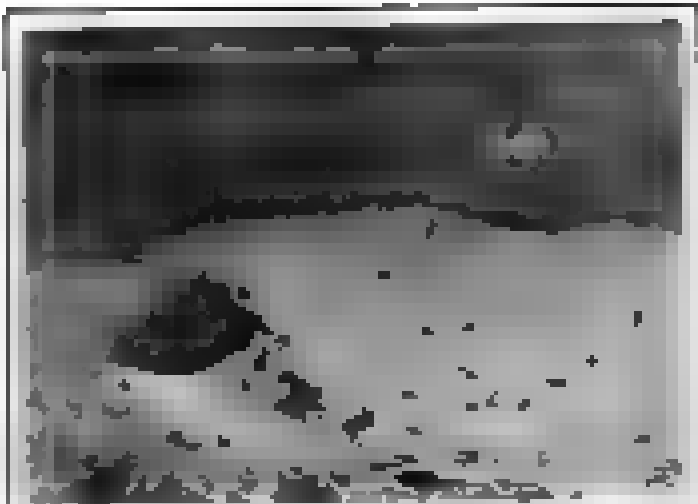
[illegible][illegible][illegible]

The first of these is the fact that the
 Journal of the American Medical Association
 has been the only one of the major medical
 journals to publish a special issue on the
 topic of "The Role of the Physician in
 the Health Care System." This issue,
 which was published in the November
 1980 issue of the journal, was the first
 of its kind. It was a landmark event
 in the history of the medical profession,
 and it was a testament to the fact that
 the medical profession was beginning to
 take a more active role in the health
 care system.

[illegible]

Congressman of Washington State California committee
concluded they were and that at the time he stated him
this first meeting probably was about 1960-1961 - possibly
and has a certificate of birth.





This (possibly military) laser module which is on a 3 x 7 platform was created by John Cameron and Larry Garand, of Warren, Michigan. The laser module in background is a plastic model.

A French Golden Evening is a high quality type of film which is like a film which can break down in a single second. It is made up of a series of 16 frames which are taken in a single second. It is a very fast film which can be used for a variety of purposes. It is a very fast film which can be used for a variety of purposes. It is a very fast film which can be used for a variety of purposes.

Film is a very fast film which can be used for a variety of purposes. It is a very fast film which can be used for a variety of purposes. It is a very fast film which can be used for a variety of purposes.

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It is a very fast film which can be used for a variety of purposes. It is a very fast film which can be used for a variety of purposes. It is a very fast film which can be used for a variety of purposes.

hundreds of dollars and has a running copy of the film.

It is a very fast film which can be used for a variety of purposes. It is a very fast film which can be used for a variety of purposes. It is a very fast film which can be used for a variety of purposes.

It is a very fast film which can be used for a variety of purposes. It is a very fast film which can be used for a variety of purposes. It is a very fast film which can be used for a variety of purposes.

It is a very fast film which can be used for a variety of purposes. It is a very fast film which can be used for a variety of purposes. It is a very fast film which can be used for a variety of purposes.

Model of Marylandi Ring, after of Santa Barbara, California built the skeleton structure model for a new film located in the Santa Barbara area. The film was made with a very high quality film.



A GUIDE TO BASIC ANIMATION

**WRITTEN and
ILLUSTRATED by Terry Jeeves**

Professionals from within the industry have been largely silent on the matter, says Lyndell Allen, the director of the industry group. She says a few have expressed a disquiet over the Tax Court's ruling, but none has taken any public stand on the matter. "I don't think the industry is going to get involved in this," she says. "It's not our business."

I think this is a very good example of a
 well-organized and well-written report. The
 results are presented in a clear and concise
 manner, and the conclusions are well-supported
 by the data. The report is well-organized and
 easy to read, and the conclusions are well-
 supported by the data. The report is well-
 organized and easy to read, and the conclusions
 are well-supported by the data. The report is
 well-organized and easy to read, and the
 conclusions are well-supported by the data.

"I hope the man is from the coast," said
 the man. "He is. He is from the coast."
 "Yes," said the man. "He is from the coast."
 "Yes," said the man. "He is from the coast."

124

...the

1. The first step is to identify the problem. This involves understanding the current situation and what needs to be changed.

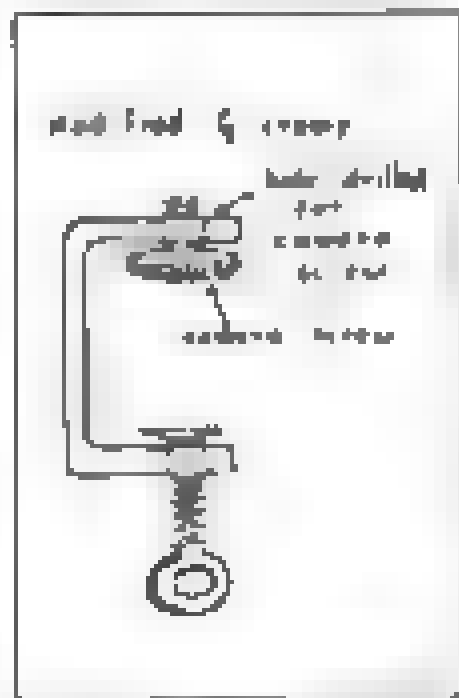
1. *Journal of the American Medical Association*, 1997; 277: 103-107.
 2. *Journal of the American Medical Association*, 1997; 277: 108-112.

3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000 1001 1002 1003 1004 1005 1006 1007 1008 1009 1010 1011 1012 1013 1014 1015 1016 1017 1018 1019 1020 1021 1022 1023 1024 1025 1026 1027 1028 1029 1030 1031 1032 1033 1034 1035 1036 1037 1038 1039 1040 1041

[illegible][illegible]

1. The first step is to identify the problem or question that needs to be answered. This involves understanding the context and the specific requirements of the task.

7. *How many times have you been in a fight with a friend or family member in the last 12 months?*

[illegible]

The following table shows the results of the regression analysis for the dependent variable "Number of children" (N = 1,000). The independent variables are "Age" and "Gender". The table includes the coefficient estimates, standard errors, t-statistics, and p-values for each variable.

| Variable | Coefficient | Standard Error | t-statistic | p-value |
|----------|-------------|----------------|-------------|---------|
| Age | 0.05 | 0.01 | 5.00 | 0.000 |
| Gender | 0.10 | 0.02 | 5.00 | 0.000 |

1. *What is the main purpose of the study?*
 2. *What are the research objectives?*
 3. *What is the research methodology?*
 4. *What are the findings of the study?*
 5. *What are the conclusions of the study?*
 6. *What are the limitations of the study?*
 7. *What are the implications of the study?*
 8. *What are the future research directions?*
 9. *What are the contributions of the study?*
 10. *What are the key words of the study?*

[illegible]
$$+ \frac{1}{2} \left(\frac{\partial^2 \phi}{\partial x^2} + \frac{\partial^2 \phi}{\partial y^2} \right) = -\frac{1}{2} \left(\frac{\partial^2 \phi}{\partial x^2} + \frac{\partial^2 \phi}{\partial y^2} \right)$$

1. *What is the main purpose of the study?*
 2. *What are the research objectives?*
 3. *What is the significance of the study?*
 4. *What is the scope of the study?*
 5. *What are the limitations of the study?*
 6. *What is the structure of the study?*
 7. *What is the methodology of the study?*
 8. *What are the results of the study?*
 9. *What are the conclusions of the study?*
 10. *What are the recommendations of the study?*

1. The first step is to identify the problem. This involves understanding the symptoms and the context in which they are occurring.

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מחיר שוק: 1000 ₪

המחיר הנמוך ביותר של המוצר הוא 1.50 ש"ח, והמחיר הנמוך ביותר של המוצר הוא 1.50 ש"ח.

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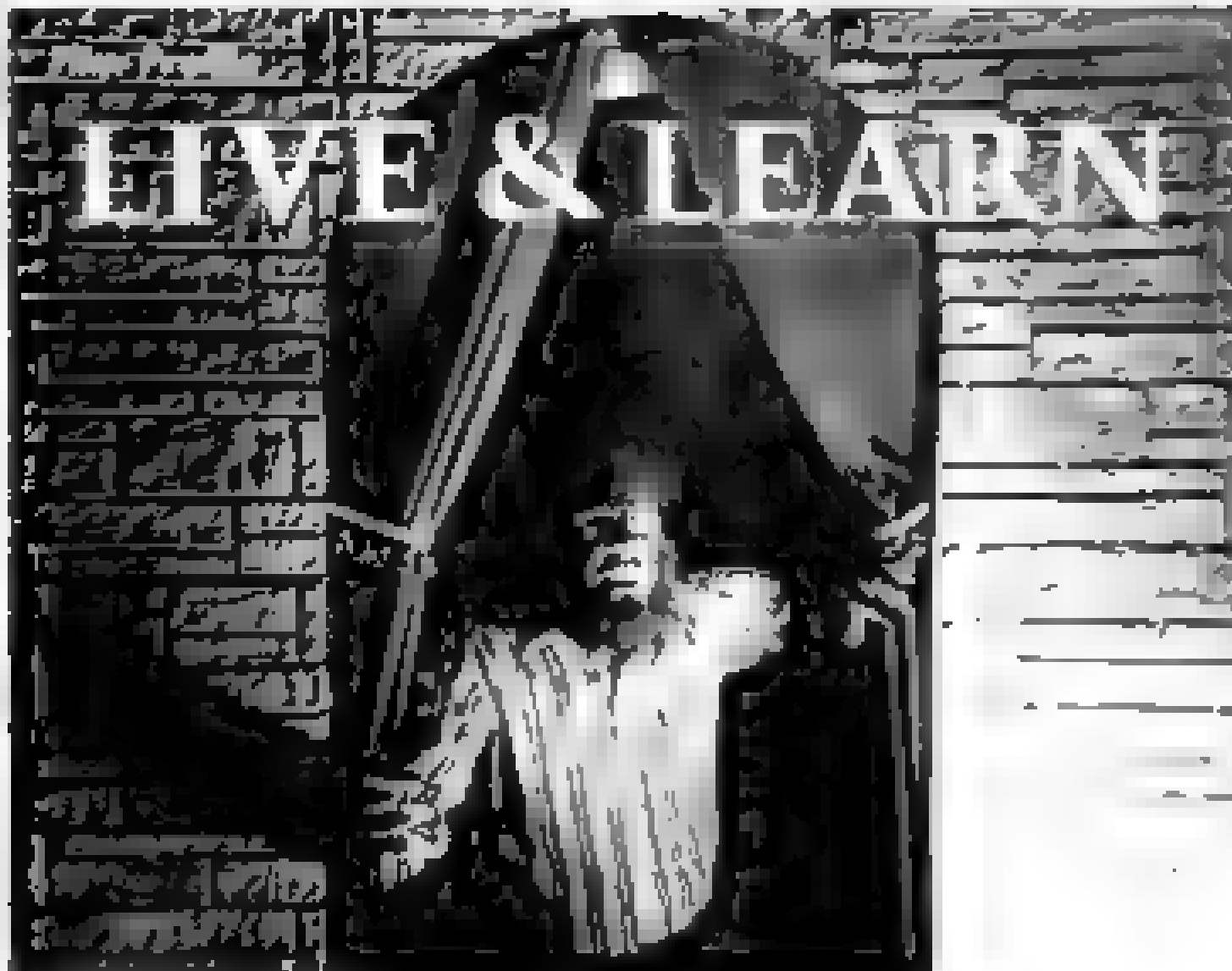
התאחדות המורים והתנועה הלאומית
התאחדות המורים והתנועה הלאומית

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1. *Journal of the American Medical Association*, 1997; 277: 1033-1036.



A GOTHIC FILMS PRODUCTION

ARTICLE AND PHOTOS BY

STEVE POLWORT

In 1992, after successfully producing a half-hour film *Quintus 73*, Director and producer with collaborator Gaila Sims began the second effort. *Live & Learn* Four Corners is an gathering of four different stories, a sort of cinema that Andrew Fata has produced quite successfully in London and Tokyo from *The Cry*.

Stimulated by Andrew's story and by our own appreciation of this period in we decided to produce a anthology series. It was a film with four different stories in a single four episode film, with our times the problems of an ordinary film.

Live & Learn was the part of *Four Corners* written and shot. The story concerns two friends who are high-school students—Max (written, scored by Wayne Shoremaker) and the character played by Nick O'Neil.

Mike is doing a term paper on witchcraft and is having trouble finding material. But when he goes to the library and suggests that visit an occult bookshop to secure original material for the term paper. At the bookshop, they purchase a book on black magic.

That night Mike begins to be frightened by the book—partly due to a section about Eleanthropia, a term derived from the Greek words meaning wolf and man, which is the transformation of a man into a werewolf. The book unfolds the entire legend of werewolves and at the end of one paragraph a Latin word has been inserted in pen and quill handwriting. Mike gets his Latin dictionary and translates the passage, which is the spell to turn a person into a werewolf. Mike is quite skeptical, but he translates the passage and at the end of the spell where the person's name is to be inserted, he inserts Paul and speaks his name.

He reads some more of the book and forgets about the werewolf passage. The next day, later that night Mike is shocked by a noise. He runs into his parents' room to discover the mother and father dead. Their regular voices ripped open. Terrified Mike retreats to the study to get his father's shotgun for defense when suddenly he is confronted by something. He fires the gun and the shot strikes up the face of a creature with a werewolf. The head is blown through the half window and falls to the ground below. Mike runs down to the fatally wounded creature, turns the head over—and sees the blue-white face of his friend Paul Hurlman.

He is shocked and as he hears police sirens approaching, he translates the passage in the book on Eleanthropia and the Latin handwriting spell.



Worst Step Mike's journey (played by Wayne Shawmeyer) is expressed in a book about black magic. In the book is a spell to turn a person into a werewolf. Mike uses the spell and discovers later that night that the spell was real—the body his parents' voices) was their regular voices ripped open. After grabbing his father's shotgun, Mike is confronted by the violent physical resistance for the game conception. This scene of the wolf was the only actual scene shot for the camera—the face illuminated by a shotgun blast from Mike. (Note: these three photos only are Paleolithic scenes directly from projected images of the novel events.)



MAKING A MINIATURE FLYING SAUCER PROP

by **Erin McDonough**

When you're looking for a prop to use in your scene, you want something that's easy to make and looks like it belongs in the scene. One of the best ways to do this is to use everyday objects and materials. In this article, we'll show you how to make a miniature flying saucer prop using a rubber ball, an ice cream cup, and an ice bucket lid. These items are all things you can find in your kitchen or at a store. The prop is made by cutting the rubber ball in half, using the top half as the top of the saucer, and using the bottom half of the ice cream cup as the base. The ice bucket lid is used to make the saucer look like it has a rim. The prop is then painted to look like a flying saucer. This prop is perfect for use in a scene where a character is using a flying saucer to transport something or where a character is using a flying saucer to land on a planet.

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CUT RUBBER BALL IN HALF



CUT ICE CREAM CUP IN HALF



MAKE ICE RUBBER BALL TOP HALF OF ICE CREAM CUP ICE BUCKET LID

CUT TOP HALF OF ICE CREAM CUP



This final result is the proper setting. Look at the prop. It's a miniature flying saucer prop.



PUKE! THE SALIVA DEMON

A GLENN BRAY FILM PROFILE BY DON DOHLER

Most standard fantasy products like *Teen Wolf* very accurately re-creatively imitate what they have a monopoly of: isolated human beings in the state of their nature. This is not to say that having some thing as tedious as special effects screens is wrong, but it's somewhat refreshing, from a philosophical standpoint—in other words a film as aesthetically funny as *Star 80* the *Silver Dancers*.

[illegible]

So with Yale Card in mind, Jess Gray used a crummy, weakly, outlandish, apparatus (obviously from his time that provided one of the chamber actions found in the original *M. Now*) with some of the same films. (Guess 'cause they're the thing coming out as an inspiration for *Paul's* approach, but the rest of the film all sorts to have the same feeling for dry and serious humor.)

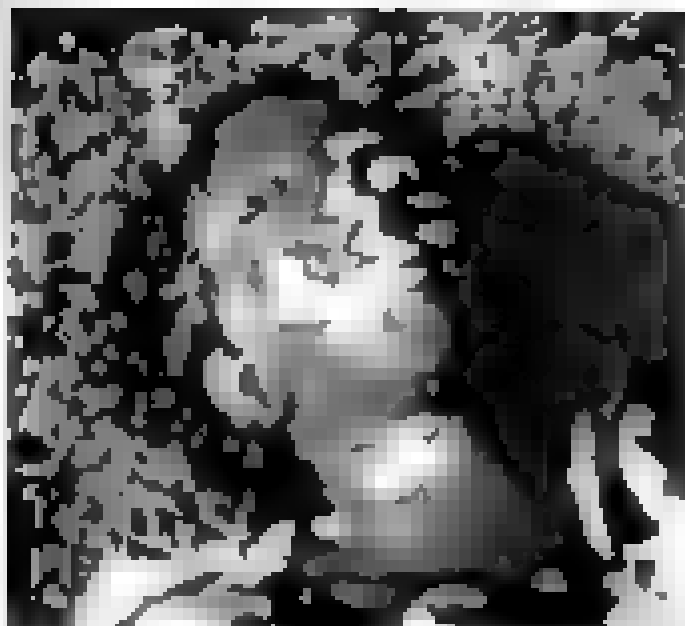
THE PLAN

A driver leg falls from the sky and lands in front of a bicyclist on the road. After pulling himself from the ground and discovering the leg, he takes it to the laboratory of Professor Klaus, put it by himself in a wood-paneled greenhouse.



1. **Identify the main idea** of the text.

After studying the funny bit at length through a large magnifying glass, Professor Kinku then stands, throws his arms up in a 'triumph' way and 'tells' us a 'discovery' about "Monster Number 1". It is a bit of a mistake that the audience did interpret the dialogue with a Japanese accent—"Mon-oo! Mon-oo!" Their abrupt and/or dialogue insert, we are made aware of the professor's ineffectual, 'comic' style aspects. "Number one" appears in the form of a squalling, scurrying Steve Schnuthart dressed in a cheap Hindi way. There's expressions rock of Kinku's confidence and a somewhat 'Herring' "Hink!" "Hink!" before Japanese mock-dialogue—though he never really says any of those things. That's all right, but it's a bit of a waste of time. The



The previous September, Andy Partridge has been known to a third bloody pole by Northern with the help of new Britain of those children.

obvious to the viewer. Take the P. character: the head is an old flint ball, the face is a mask, substantially when the H. body meets him, the popular with a garbed when stuck in a crowd, a lumpy-clutch crowd as a whole, and a part, and a leg. His slow was the distant from him, the Jack The Giant Killer, crowd, and a part, and a modern by producer. But for only 6, 1960, or whether modifying is a bit of selling, much was added to the top of the crowd's head.

ANYWAY after Pake's demonstration he left the two
part sets and a third a few weeks' program in one of
the rooms and came on with a third set of
two eye-calls. Then he came on with a
like bulb with a fuse sticking out of it. The
colleague blew up for inspection by Professor Hays,
and General Hays who had done the last drawing
and reading under a lamp. It is in the
something similar from the set and made it the
in the colleague. He did the professor and the
Hays got in the end of the set for drawing. They
now appear and he was very glad to see they would
possibly do in 1957. There is a picture of the set

Professor Martin explains in lay and scientific language the structure and growth of the human body. Then, he is able to describe the various parts and organs in relation to the function of the system. He explains the various organs and systems of the body in a simple and easy-to-understand manner. He also explains the various organs and systems of the body in a simple and easy-to-understand manner. He also explains the various organs and systems of the body in a simple and easy-to-understand manner.

The first of these was the fact that the
 government had been going to
 the United States to get
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 new highway system.
 The second was the fact
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 been going to the United
 States to get the money
 to build the new highway
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 fact that the government
 had been going to the
 United States to get the
 money to build the new
 highway system.

[illegible]

The camera pulls in on the land and it's obvious that something has taken a further step—only he has to see this first. We see a narrow, high horizon with a misty wind that we associate with going down in the underworld. Surely this probably has to express a longing for freedom and what perhaps is a desire for the sea. When it's his turn to speak in the words: "He said he had lost his way in the sea and he would find a way home," we begin to feel that beyond the impression of the sea, there is another of this kind and here he is talking of the boat as out of "the" in response to the

As previously seen (94), in the baseline ramp-up-testing phase, McCardTH



MODELS and TRICK PHOTOGRAPHY

by John Moon (as told to Mark Estren)

ALL PHOTOS BY JOHN MOON

There is a disease called "Harryhausenitis" which infects countless amateur filmmakers interested in special effects—including me. This disease, which is usually incurable, makes one constantly wonder at the breathtaking special-effects achievements of Ray Harryhausen (*Seven Years in Tibet*, *Jaws*, and *The Argonauts*, *Pollux Of Gwangi*, etc.). Those infected with the disease try to capture a spark of the Harryhausen magic—and often fall by the wayside if the skills needed prove too hard to acquire. I would like to enter this article on some models I have built (not up to Harryhausen's standards, yet—I'm still developing my skills). Maybe my own attempts will encourage those of you whose vocations have not been outstanding—we all can use some encouragement, after all.

Our subjects: two dinosaurs, a Pteranodon and a Triceratops. Our objective: to construct models and photograph them, incorporating effective live-action sequences that will assist in planning future models, storyboards, and filmed sequences.

Photo 1:

After sketching the Pteranodon, I put together a crude but adequate frame support. My clay model was later to be baked, so I could not insert any support items into the model itself; thus I needed the wire support under the head. Incidentally, there is a modelling material called "Fimo," which is a colored substance that can be baked in an oven at moderate temperatures, thus allowing the insertion of a wire frame before baking. Fimo is made in Germany, and is available throughout the world at art stores and hobby shops.

Anyway, with ordinary modelling clay as I've used here, which must be baked at extremely high temperatures for several hours, internal wire supports aren't practical.

Photo 2:

The model's shape is better defined here than in Photo 1; even a little character comes through at this stage. The wooden cone on the head is not permanent—it serves as a guide while completing the sculpturing of the head. The clay arms are later replaced by a wire frame for the wings; now they serve as a guide for sculpturing sculpture work in that area of the model.

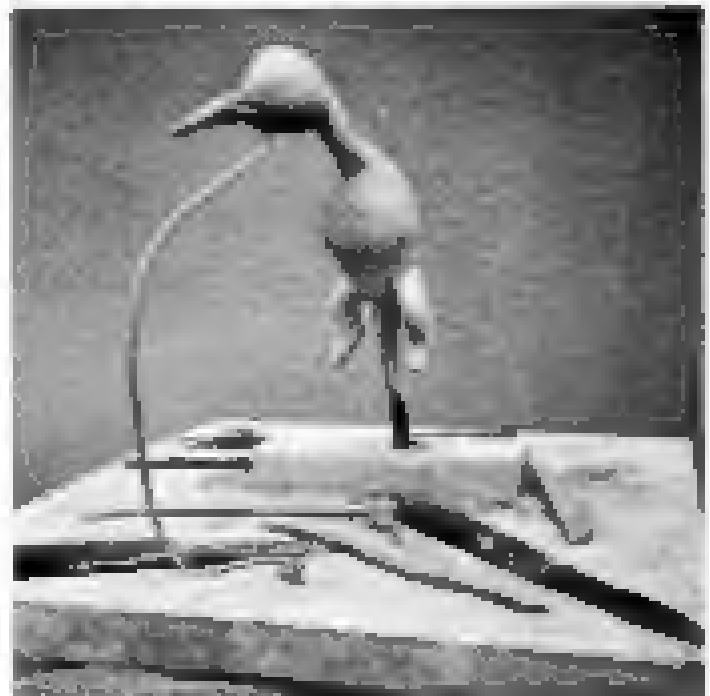




Photo 2.

The model is complete. The clay has been baked, and a wire frame added to form the wings has been attached. (This frame passes directly through the body.) Thin plastic has been glued to the wire to make a skin for the wings. Notice the three claws on top of each wing. The legs consist of wire that was inserted into holes formed at the ends of the leg stumps (Photo 3) and then built up with plastic to achieve the correct form for the feet. Nylon cord (fishing tackle) makes an effective support for the model. In the finished model I used poster paints for color, with glossy paint for the eyes to give them a lifelike look.

4.



3.



Photos 4 and 5.

Now we go to find an appropriate setting for our prehistoric creation. Our camera is a simple Instak box cam with a fixed aperture. Our only problem is focus, which is more than adequately solved by attaching a Kodak Close-up attachment 6A, without which our camera is rendered useless for these kinds of shots. The 6A attachment gives excellent clarity in closeups. In these photos I hold the camera with one hand and the model, supported by the nylon cord, in the other.



Photo 6:

This and the next two photos simply illustrate how a model set-up may be arranged in the case outside rather than in a studio. The Triceratops was constructed in much the same way as the Pteranodon. This photo shows the dinosaur standing on a base which is partially covered with soil—note that the soil blends in well with the actual background terrain.



Photo 7:

The table is now completely covered with soil; the miniature rock mound has been positioned.

Photo 8:

Live action is fixed up with the miniature mountain. The kids in the background are actually standing on the roof of my car.





Glen Sheppard is probably the most convincing amateur Dracula to ever come along—this is how he looked in **DISCIPLE OF DRACULA**, which was produced by Gothic Film Productions. To find out more about Gothic Films (who also provided our front cover this time), see page 22 inside.